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2015 marks the 20th Anniversary

of *Pocahontas* the thirty-third animated feature film from Walt Disney Animation Studios. This film was the first time that Disney used a real person as the main character for a full-length animated feature. It is a mix of historical facts, details and a fictionalized portrayal of Pocahontas and Captain John Smith's relationship in 1607.

The film itself started out in an unexpected way in late 1990 when director Mike Gabriel happened to be perusing a library shelf at the home of a relative during the Thanksgiving holiday. He had just finished directing *The Rescuers Down Under* with Hendel Butoy and was thinking about his next project. With his head cocked to one side reading the various titles on the book spines, Mike spotted one that stood out, *Pocahontas*. He immediately thought that the folklore of this American Indian princess would make a great Disney animated film.

Mike recalled that; "She put her life on the line for an Englishman, and she was noble and brave. She was even a princess. She had a king for a father. She's this princess who's going to save the prince, John Smith, and the man she loves." He thought this was the perfect love story because Pocahontas is the heroine who saves her love; she's not the victim. He went on to say; "It is Native American with all their beliefs about everything in nature having a life and a spirit, what animation can bring to that would be fantastic." Wham, everything just clicked for him.

At the time, the Disney Studio periodically held sessions where anyone that worked at Walt Disney Animation Studios could pitch a film idea to the then senior management. It didn't matter what your job was or whether you were even an artist; if you had an idea you could pitch it and there was a real chance it could get made into a movie.

To this day, Mike Gabriel's film pitch is legendary here at the studio. He stood up in front of the senior executives, including Roy E. Disney who headed up the Animation Department at that time, with a small poster featuring an image of Tiger Lilly from *Peter Pan* and some forest animals on it. Mike uttered five simple, yet compelling words with his piece of art displayed on an easel; Walt-Disney-Pictures-Presents-*Pocahontas*! That was the hook. Then he followed that statement with; "A beautiful Indian princess falls in love with a European settler and is torn between her Father's wishes to destroy the settlers and her own wishes to help them." That was his pitch.

One executive looked at another and commented; "That's our Romeo and Juliet we've been looking for!" With that, they instantly told Mike that he should start developing it and that they were going to make that picture. And they did!

It was the reverence and respect towards the Native American culture that were the underpinnings of the *Pocahontas* production. The production team solidified with the addition of co-director Eric Goldberg, producer James Pentecost, art director Michael Giaimo, Rasoul Azadani heading up the layout department, background stylist Cristy Maltese and other visual development artists. This talented and skilled team traveled to Jamestown, Virginia several times to do extensive research to set the design esthetic and visual language for the film. Their goal was to accurately portray the indigenous Algonquin nation, the surrounding landscapes and the folklore of *Pocahontas*.

During these research trips Giaimo was impressed with the natural color palette and looked to heighten them for cinematic and dramatic appeal helping to transform the setting into a "mystical paradise" as indicated in the early production notes. The tall forests found in the mid-Atlantic region suggested strong verticals that Giaimo incorporated into the backgrounds as well as the character designs. "We feel that we've pushed a lot of boundaries in this film with regard to design and color," said Giaimo. "For one thing, we set to make the characters the brightest, punchiest, warmest elements on the screen by sublimating the backgrounds." Using deeper and darker backgrounds the character's performance becomes the main objective and it was Giaimo's job to showcase that performance in terms of lighting, color and design. He went on to say; "This was pretty common with Disney animated films of the late 40s and through the 50s but hadn't been done much in recent times."

Mike Gabriel had envisioned an epic movie and wanted equally epic music. He loved the songs and music for *The Little Mermaid* and was hoping that he could work with Alan Menken and Howard Ashman. Sadly, Ashman had passed away in March of 1991 during the making of *Aladdin*.

After that loss, Menken was already onboard to write the score for *Pocahontas* when it was suggested that he team up with lyricist Stephen Schwartz. It turned out that Schwartz had been doing research on Native American Indians and had already done his homework on the subject matter for another project he was researching. He brought a real genuineness to what Native Americans believe and a depth of respect and admiration for their culture.

Menken and Schwartz were involved from the very beginning not just writing music and lyrics but as "dramatists" helping to tell the story through the songs and score. This was something that that the filmmakers wanted; the music to help advance the story. Menken and Schwartz looked for those moments that went beyond dialogue, beyond words and into a moment that could be sung. Menken used Baroque influences for songs that were associated with the settlers and looked to be as authentic as possible with the Native American music. He listened to music of the eastern North American Indian tribes, especially the Algonquin tribe.

The studio took several steps in making sure that the film was culturally sensitive in how the Native Americans were represented. In every aspect of the storytelling, the filmmakers tried to treat Pocahontas with the respect she deserved and present a balanced and informed view of the Native American culture. Wherever possible, they sought out advice, comments and participation from prominent Native American educators, leaders and groups. Jim "Great Elk" Waters, a Native American tribal leader and an artist/musician/poet, was brought in along with his ensemble to provide authentic Algonquin music and speech.

Russell Means, the voice of Pocahontas's father Chief Powhatan, a passionate activist who had dedicated his life to Indian causes said at the time the film was in production, "I think *Pocahontas* is the single finest work ever done on American Indians by Hollywood." He reflected, "When I first read the script, I was impressed with the beginning of the film. In fact, I was overwhelmed by it… The cooperation I got with every suggestion I made, even the smallest little things about our culture, have been incorporated into the script." He was immensely proud to have been associated with this film.

The following song notes are referenced from the original film production notes and where possible I have expanded to add interesting and pertinent information about the film production. I have also included some additional notes based on my interviews with the films directors and on several songs that were written but not used in the original release of the film.

The first song in the film's musical program is "The Virginia Company," sung by a British chorus on board the *Susan Constant* as they sail towards the New World. The song reveals the naiveté and cocky attitudes of the settlers and foretells the threat to the Indians presented by this motley group of explorers. The style of the song was influenced by the Baroque music of that time period. Baroque music was mainly composed from around 1600 to 1750 and included such classical luminaries as Johann Sebastian Bach, George Frideric Handel, Domenico Scarlatti, Antonio Vivaldi, Georg Philipp Telemann, and Johann Pachelbel among many others.

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The Native Americans are first introduced through the song, "Steady as the Beating Drum," which begins with the words of an authentic Northern Algonquin chant.

The Algonquin Indians are aboriginal of North America and their influence at one time spanned from Virginia to the Rocky Mountains and north into Canada's Hudson Bay. Alan Menken's earthy and rhythmic palette reflects the influences of the actual Indian music. Schwartz's lyrics give a picture of a very complete, fully-formed civilization and talks about the earth and the benefits derived from it. His extensive research studying the music of Eastern tribes as well as Native American language and poetry brings a level of authenticity and sophistication to these songs.

"Just Around the Riverbend" sung by Judy Kuhn, is the song that reveals what Pocahontas is searching for most in life. "It's her 'I want' song," explains Schwartz. "We decided that she was someone who always sensed that there was something waiting for her and she didn't know what it was. It was just out of reach."

"Mine, Mine, Mine," is a rousing production number lustily sung by the villain Ratcliffe who is voiced by David Ogden Stiers. He exhorts his men to dig up Virginia in search of gold and jewels. As the settlers wreak havoc on the countryside, John Smith (Mel Gibson) breaks away from the pack and sings a refrain about adventures and dangers that await him in this exciting new place. Co-director Eric Goldberg noted; "I like 'Mine, Mine, Mine,' because I always like big fancy musical numbers and that one has a lot of irony to it which I enjoy. It's this great big musical number where we're basically destroying the hell out of the American landscape." The tongue in cheek irony amused him and he was impressed with the work done by the effects department on that song sequence.

In the song, "Listen With Your Heart," Grandmother Willow gives Pocahontas some simple advice as to how she can communicate with her new friend, John Smith. A hypnotic blend of Indian and Western sounds highlight this song performed by Linda Hunt and Bobbi Page.

"Colors of the Wind" perhaps best sums up the entire spirit and essence of the film. Sung by Pocahontas (Judy Kuhn), this was the first song that Menken and Schwartz wrote for the film and in many ways is the most resonant. It helped to set the tone of the movie and equally defines the characters of *Pocahontas*. It was the first song that was written by Menken and Schwartz. Both songwriters felt it was some of their best work todate at that point. The song had both a musical identity and a strong thematic identity that was compelling. It was about respecting the environment, which is an important theme for our generation.

Gabriel remembers hearing "Colors of the Wind" for the first time; "It just had something magical about it from the beginning. Like, where you just know you have got something big here. It just soared, you know. It was just a piano with Judy Kuhn singing it, who actually sang it in the movie." Goldberg added; "We got chills. We just thought, wow. There's never been a song with this much depth in a Disney film before and what a great song, what a great lyric and, what a voice with Judy Kuhn." That original demo of the song was stunning and gave a real jolt of enthusiasm and inspiration to the crew working on the picture.

Judy Kuhn was a "lyricist's dream according to Schwartz; "She has an extraordinary voice and a range that goes from deep belt right up to a real soprano. She has a rare gift for singing a lyric that makes absolute sense. In commenting further on "Colors of the Wind" he said; "Her phrasing, what words she stresses and where she pours her emotions… it's an extraordinary talent." Her voice singing married with the stunning visuals in the sequence of the film makes for one of the most memorable moments in Disney animation.

"Savages" is a very powerful song that attempts to expose the ugliness and stupidity that results when people give into racism and intolerance. This song deals with one of the most adult themes ever in a Disney film and serves as the perfect accompaniment to the drama that follows.

The final song in the film, "If I Never Knew You," plays over the end credits and is sung by Jon Secada and Shanice. This appealing love ballad was one of half-a-dozen songs written for the film itself but ultimately sacrificed to enhance the flow of the story.

Mike remembers that; "'If I Never Knew You,' was our love song, and you can't have a love story movie without a love song. It was the moment where they profess their love to each other right before they say goodbye at the end. Don't you want to power that love story; to make it as potent and visceral as you can and just the two of them professing their love before they say goodbye at the shore's edge."

He and co-director Eric Goldberg won the argument for about two film previews where they screened the nearly completed film in front of a test audience. At the third preview, that portion of the film was still in black and white pencil animation and the audience got restless as in the previous screenings. The studio and the filmmakers were concerned that they were losing the audience during the love song, especially the kids. Mike loved the song and everyone was sensitive to that fact but in the end it was cut from the film.

It was in 2005 for the 10th anniversary of the film that Mike was able to get the song and animation sequence reinstated as part of the Special Edition release of the film. Seeing it in context today certainly validates Mike's passion for wanting it included in the original release. It is a beautiful love song.

"In the Middle of the River" is another song that was cut from the film early on. It was written as a way for two warring parties to meet halfway, in the middle of the river, to make peace.

"It was such a beautiful lyric to bring people together," said Mike, "I had a special affection for that one right from the beginning. Stephen Schwartz wrote the lyrics and Alan Menken put beautiful music to it."

Dave Bossert
Producer/Creative Director
Walt Disney Animation Studios

Sources referenced include the author's interviews with directors Mike Gabriel and Eric Goldberg; original production notes for the film and archived correspondence.

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THE VIRGINIA COMPANY

Performed by Chorus and Mel Gibson
Music by Alan Menken
Lyrics by Stephen Schwartz
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Men
In sixteen hundred seven
We sail the open sea
For glory, God and gold
And The Virginia Company

For the New World is like heaven
And we'll all be rich and free
Or so we have been told
By The Virginia Company
So we have been told
By The Virginia Company

For glory, God, and gold
And The Virginia Company

On the beaches of Virginny
There's diamonds like debris
There's silver rivers flow
And gold you pick right off a tree
With a nugget for my Winnie
And another one for me
And all the rest'll go
To The Virginia Company

It's glory, God and gold
And The Virginia Company

Men
We'll kill ourselves an injun

Smith
Or maybe two or three

Men
We're stalwart men and bold
Of The Virginia Company

It's glory, God and gold
And The Virginia Company

STEADY AS THE BEATING DRUM (MAIN TITLE)

Performed by Chorus
Music by Alan Menken
Lyrics by Stephen Schwartz
Published by Wonderland Music Company, Inc. (BMI)/Walt Disney Music Company (ASCAP).
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Native Americans
Hega hega ya-hi-ye hega
Ya-hi-ye ne-he hega

Hega hega ya-hi-ye hega
Ya-hi-ye ne-he hega

Steady as the beating drum
Singing to the cedar flute
Seasons go and seasons come
Bring the corn and bear the fruit

By the waters sweet and clean
Where the mighty sturgeon lives
Plant the squash and reap the bean
All the earth our mother gives

O Great Spirit, hear our song
Help us keep the ancient ways
Keep the sacred fire strong
Walk in balance all our days

Seasons go and seasons come
Steady as the beating drum
Plum to seed to bud to plum
(Hega hega ya-hi-ye hega)
Steady as the beating drum

Hega hega ya-hi-ye hega
Ya-hi-ye ne-he hega
Hega hega ya-hi-ye hega
Ya-hi-ye ne-he hega

STEADY AS THE BEATING DRUM (REPRISE)

Performed by Jim Cummings
Music by Alan Menken
Lyrics by Stephen Schwartz
Published by Wonderland Music Company, Inc. (BMI)/Walt Disney Music Company (ASCAP).
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As the river cuts his path
Though the river's proud and strong
He will choose the smoothest course
That's why rivers live so long

They're steady...
As the steady beating drum

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JUST AROUND THE RIVERBEND

Performed by Judy Kuhn
Music by Alan Menken
Lyrics by Stephen Schwartz
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Pocahontas
What I love most about rivers is
You can't step in the same river twice
The water's always changing, always flowing
But people, I guess, can't live like that
We all must pay a price
To be safe, we lose our chance of ever knowing
What's around the riverbend
Waiting just around the riverbend

I look once more
Just around the riverbend
Beyond the shore
Where the gulls fly free
Don't know what for
What I dream the day might send
Just around the riverbend
For me
Coming for me

I feel it there beyond those trees
Or right behind these waterfalls
Can I ignore that sound of distant drumming
For a handsome sturdy husband
Who builds handsome sturdy walls
And never dreams that something might be coming?
Just around the riverbend
Just around the riverbend

I look once more
Just around the riverbend
Beyond the shore
Somewhere past the sea
Don't know what for...
Why do all my dreams extend
Just around the riverbend?
Just around the riverbend...

Should I choose the smoothest course
Steady as the beating drum?
Should I marry Kocoum?
Is all my dreaming at an end?
Or do you still wait for me, Dream Giver
Just around the riverbend?

LISTEN WITH YOUR HEART I

Performed by Linda Hunt and Bobbi Page
Music by Alan Menken
Lyrics by Stephen Schwartz
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Voice of the Wind
Ay ay ay ya
Ay ay ya

Grandmother Willow
Que que na-to-ra
You will understand

Listen with your heart
You will understand

Let it break upon you
Like a wave upon the sand

Listen with your heart
You will understand

Voice of the Wind
You will understand...

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MINE, MINE, MINE

Performed by David Ogden Stiers,
Mel Gibson and Chorus
Music by Alan Menken
Lyrics by Stephen Schwartz
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Walt Disney Music Company (ASCAP).
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Ratcliffe
The gold of Cortés
The jewels of Pizarro
Will seem like mere trinkets
By this time tomorrow
The gold we find here
Will dwarf them by far
Oh, with all ya got in ya, boys
Dig up Virginia, boys

Mine, boys, mine ev'ry mountain
And dig, boys, dig 'til ya drop
Grab a pick, boys
Quick, boys
Shove in a shovel
Uncover those lovely
Pebbles that sparkle and shine
It's gold and it's mine, mine, mine...

English Settlers
Dig and dig and dig and diggety...
Dig and dig and dig and diggety...

Wiggins
Hey nonny nonny
Ho nonny nonny

Ratcliffe
Oh, how I love it!
Riches for cheap!

Wiggins
There'll be heaps of it...

Ratcliffe
And I'll be on top of the heap!

My rivals back home
It's not that I'm bitter
But think how they'll squirm
When they see how I glitter!
The ladies at court
Will be all a-twitter
The king will reward me
He'll knight me... no, *lord* me!

It's mine, mine, mine
For the taking
It's mine, boys
Mine me that gold!
With those nuggets dug...

It's glory they'll gimme
My dear friend, King Jimmy
Will probably build me a shrine
When all of the gold is mine

English Settlers
Dig and dig and dig and diggety
Dig and dig and dig and diggety-dig!

Smith
All of my life, I have searched for a land
Like this one
A wilder, more challenging country
I couldn't design
Hundreds of dangers await
And I don't plan to miss one
In a land I can claim
A land I can tame
The greatest adventure is mine!

Ratcliffe and English Settlers
Keep on working, lads
Don't be shirking, lads
Mine, boys, mine
Mine me that gold
Beautiful gold
Mine
Find a mother lode
Then find another load!
Dig! Dig! and diggety
Dig! Dig! for that gold

All
Make this island
My land!

Ratcliffe
Make the mounds big, boys
I'd help you to dig, boys
But I've got this crick in me spine

Smith
This land we behold...

Ratcliffe
This beauty untold...

Smith
A man can be bold!

Ratcliffe
It all can be sold!

Ratcliffe and English Settlers
And the gold
Is...
Mine!
Mine!
Mine!
Mine!
So go for the gold
We know which is here
All the riches here
From this minute
This land and what's in it is
Mine!

Dig and dig and diggety-dig!
Hey nonny nonny nonny it's mine!

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COLORS OF THE WIND

Performed by Judy Kuhn
Music by Alan Menken
Lyrics by Stephen Schwartz
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Pocahontas
You think I'm an ignorant savage
And you've been so many places
I guess it must be so
But still I cannot see
If the savage one is me
How can there be so much that you don't know?
You don't know...

You think you own whatever land you land on
The earth is just a dead thing you can claim
But I know ev'ry rock and tree and creature
Has a life, has a spirit, has a name

You think the only people who are people
Are the people who look and think like you
But if you walk the footsteps of a stranger
You'll learn things you never knew you never knew

Have you ever heard the wolf cry to the blue corn moon
Or asked the grinning bobcat why he grinned?
Can you sing with all the voices of the mountain?
Can you paint with all the colors of the wind?
Can you paint with all the colors of the wind?

Come run the hidden pine trails of the forest
Come taste the sun-sweet berries of the earth
Come roll in all the riches all around you
And for once, never wonder what they're worth

The rainstorm and the river are my brothers
The heron and the otter are my friends
And we are all connected to each other
In a circle, in a hoop that never ends

How high does the sycamore grow?
If you cut it down, then you'll never know

And you'll never hear the wolf cry to the blue corn moon
For whether we are white or copper-skinned
We need to sing with all the voices of the mountain
Need to paint with all the colors of the wind
You can own the earth and still
All you'll own is earth until
You can paint with all the colors of the wind

LISTEN WITH YOUR HEART II

Performed by Linda Hunt and Bobbi Page
Music by Alan Menken
Lyrics by Stephen Schwartz
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Voice of the Wind
Ay ay ay ya
Ay ay ya

Grandmother Willow
Let it break upon you
Like a wave upon the sand

IF I NEVER KNEW YOU

Performed by Mel Gibson and Judy Kuhn
Music by Alan Menken
Lyrics by Stephen Schwartz
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If I never knew you
If I never felt this love
I would have no inkling of
How precious life can be

If I never held you
I would never have a clue
How at last I'd find in you
The missing part of me

In this world so full of fear
Full of rage and lies
I can see the truth so clear
In your eyes
So dry your eyes

And I'm so grateful to you
I'd have lived my whole life through
Lost forever
If I never knew you

I thought our love would be so beautiful
Somehow we'd make the whole world bright
I never knew that fear and hate could be so strong
All they'd leave us were these whispers in the night
But still my heart is saying
We were right

For if I never knew you
(There's no moment I regret)
If I never knew this love
(Since the moment that we met)
I would have no inkling of
(If our time has gone too fast)
How precious life can be
(I've lived at last)

And I'm so grateful to you
I'd have lived my whole life through
Empty as the sky
Never knowing why
Lost forever
If I never knew you

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SAVAGES

Performed by David Ogden Stiers,
Jim Cummings, Judy Kuhn and Chorus
Music by Alan Menken
Lyrics by Stephen Schwartz
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Ratcliffe
What can you expect
From filthy little heathens?
Their whole disgusting race is like a curse
Their skin's a hellish red
They're only good when dead
They're vermin, as I said
And worse

English Settlers
They're savages! Savages!

Ratcliffe
Barely even human

English Settlers
Savages! Savages!

Ratcliffe
Drive them from our shore!
They're not like you and me
Which means they must be evil
We must sound the drums of war!

English Settlers
They're savages! Savages!
Dirty shrieking devils!
Now we sound the drums of war!

Powhatan
This is what we feared
The paleface is a demon
The only thing they feel at all is greed

Kekata
Beneath that milky hide
There's emptiness inside

Native Americans
I wonder if they even bleed

They're savages! Savages!
Barely even human
Savages! Savages!

Powhatan
Killers at the core

Kekata
They're different from us
Which means they can't be trusted

Powhatan
We must sound the drums of war

Native Americans
They're savages! Savages!
First we deal with this one

All
Then we sound the drums of war

English Settlers
Savages! Savages!

Ben
Let's go kill a few, men!

Native Americans
Savages! Savages!

Ratcliffe
Now it's up to you, men!

All
Savages! Savages!
Barely even human!
Now we sound the drums of war!

Ratcliffe
This will be the day...
(Let's go men!)

Powhatan
This will be the morning...
(Bring out the prisoner)

English Settlers and Native Americans
We will see them dying in the dust

Pocahontas
I don't know what I can do
Still, I know I've got to try

English Settlers
Now we make 'em pay

Pocahontas
Eagle, help my feet to fly

Native Americans
Now without a warning...

Pocahontas
Mountain, help my heart be great

English Settlers and Native Americans
Now we leave 'em blood and bone and rust

Pocahontas
Spirits of the earth and sky...

English Settlers and Native Americans
It's them or us

Pocahontas
Please don't let it be too late...

English Settlers and Native Americans
They're just a bunch of
Filthy, stinking

English Settlers
Savages!

Native Americans
Savages!

English Settlers
Demons!

Native Americans
Devils!

Ratcliffe
Kill them!

Native Americans
Savages!

English Settlers
Savages!

Ratcliffe
What are we waiting for?

All
Destroy their evil race
Until there's not a trace left

Pocahontas
How loud are the drums of war

English Settlers and Native Americans
We will sound the drums of war
(Savages! Savages!)
Now, we sound the drums of war
(Savages! Savages!)

Ratcliffe
Now we see what comes
Of trying to be chums

Native Americans
Now we sound the drums...
of... war!

English Settlers
Of course it means the drums...
of... war!

Pocahontas
Is the death of all I love
Carried in the drumming of war?

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IF I NEVER KNEW YOU (LOVE THEME FROM *POCAHONTAS*)

Performed by Jon Secada and Shanice
Music by Alan Menken
Lyrics by Stephen Schwartz
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Walt Disney Music Company (ASCAP).
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If I never knew you
If I never felt this love
I would have no inkling of
How precious life can be

And if I never held you
I would never have a clue
How at last I'd find in you
The missing part of me

In this world so full of fear
Full of rage and lies
I can see the truth so clear
In your eyes

So dry your eyes
And I'm so grateful to you
I'd have lived my whole life through
Lost forever
If I never knew you

If I never knew you
I'd be safe but half as real
Never knowing I could feel
A love so strong and true

I'm so grateful to you
I'd have lived my whole life through
Lost forever
If I never knew you

I thought our love would be so beautiful
Somehow we'd make the whole world bright
I never knew that fear and hate could be so strong
All they'd leave us were these whispers in the night
But still my heart is saying we were right...

Both

Oh, if I never knew you
If I never knew this love
I would have no inkling of
How precious life can be...

There's no moment I regret
Since the moment that we met
If our time has gone too fast
I've lived at last...

I thought our love would be so beautiful
Somehow we'd make the whole world bright
I thought our love would be so beautiful
We'd turn the darkness into light
And still my heart is saying we were right...
We were right

And if I never knew you
If I never knew you...
I'd have lived my whole life through...
Empty as the sky
Never knowing why
Lost forever
If I never knew you

COLORS OF THE WIND (END TITLE)

Performed by Vanessa Williams
Music by Alan Menken
Lyrics by Stephen Schwartz
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Walt Disney Music Company (ASCAP).
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You think you own whatever land you land on
The earth is just a dead thing you can claim
But I know ev'ry rock and tree and creature
Has a life, has a spirit, has a name

You think the only people who are people
Are the people who look and think like you
But if you walk the footsteps of a stranger
You'll learn things you never knew you never knew

Have you ever heard the wolf cry to the blue corn moon
Or asked the grinning bobcat why he grinned?
Can you sing with all the voices of the mountain?
Can you paint with all the colors of the wind?
Can you paint with all the colors of the wind?

Come run the hidden pine trails of the forest
Come taste the sun-sweet berries of the earth
Come roll in all the riches all around you
And for once, never wonder what they're worth

The rainstorm and the river are my brothers
The heron and the otter are my friends
And we are all connected to each other
In a circle, in a hoop that never ends

Have you ever heard the wolf cry to the blue corn moon
Or let the eagle tell you where he's been?
Can you sing with all the voices of the mountain?
Can you paint with all the colors of the wind?
Can you paint with all the colors of the wind?

How high does the sycamore grow?
If you cut it down, then you'll never know

And you'll never hear the wolf cry to
the blue corn moon
For whether we are white or copper-skinned
We need to sing with all the voices of the mountain
Need to paint with all the colors of the wind
You can own the earth and still
All you'll own is earth until
You can paint with all the colors of the wind

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PIANO
Bryan A. Pezzone • David L. Loeb • Ralph E. Grierson

CELESTE
Alan Steinberger

SYNTH/LEADER
Robert Louis Buchanan

KEYBOARDS
Lawrence P. Dermer

LEADER
Dann Huff (Guitar) • Mark F. Hammond

HARP
Emily Mitchell • Gayle Levant
Marcia P. Dickstein • Stacey G. Shames

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DISC ONE

1. THE VIRGINIA COMPANY
Performed by Chorus and Mel Gibson
2. STEADY AS THE BEATING DRUM (MAIN TITLE)
Performed by Chorus
3. POCAHONTAS *Score*
4. FATHER KNOWS BEST *Score*
5. STEADY AS THE BEATING DRUM (REPRISE)
Performed by Jim Cummings
6. JUST AROUND THE RIVERBEND
Performed by Judy Kuhn
7. GRANDMOTHER WILLOW *Score*
8. LISTEN WITH YOUR HEART I
Performed by Linda Hunt and Bobbi Page
9. RATCLIFFE'S CABIN *Score*
10. GOING ASHORE *Score*
11. POCAHONTAS WATCHES/MEEKO *Score*
12. COUNCIL MEETING *Score*
13. PERCY'S BATH *Score*
14. MINE, MINE, MINE
Performed by David Ogden Stiers, Mel Gibson and Chorus
15. CAT 'N' MOUSE *Score*
16. THEY MEET AT THE RIVER'S EDGE *Score*
17. SKIRMISH *Score*
18. UNUSUAL NAME *Score*
19. COLORS OF THE WIND
Performed by Judy Kuhn
20. SOMETHING WRONG, JOHN? *Score*
21. INTO THE GLADE *Score*
22. LISTEN WITH YOUR HEART II
Performed by Linda Hunt and Bobbi Page
23. WARRIORS ARRIVE *Score*
24. SMITH RETURNS *Score*
25. SNEAKING OUT *Score*
26. THE FIGHT *Score*
27. AFTERMATH *Score*
28. I'LL NEVER SEE HIM AGAIN *Score*

DISC TWO

1. IF I NEVER KNEW YOU
Performed by Mel Gibson and Judy Kuhn
2. THOMAS REPORTS *Score*
3. SAVAGES
Performed by David Ogden Stiers, Jim Cummings, Judy Kuhn and Chorus
4. EXECUTION *Score*
5. NOW'S OUR CHANCE *Score*
6. FAREWELL *Score*
7. IF I NEVER KNEW YOU (LOVE THEME FROM *POCAHONTAS*)
Performed by Jon Secada and Shanice
8. COLORS OF THE WIND (END TITLE)
Performed by Vanessa Williams

BONUS

9. EPIPHANY/SAVAGES (PART 2) *Alternate Version*
10. JUST AROUND THE RIVERBEND *Demo*
11. IF I NEVER KNEW YOU *Demo*
12. DIFFERENT DRUMMER *Demo*
13. FIRST TO DANCE *Demo*
14. IN THE MIDDLE OF THE RIVER *Demo*

Soundtrack Credits

Music by Alan Menken
Lyrics by Stephen Schwartz
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Original Score by Alan Menken
All Score Published by Wonderland Music Company, Inc.
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Songs Produced by Alan Menken and Stephen Schwartz
Score Produced by Alan Menken
Executive Album Producer: Chris Montan
Songs Arranged by Danny Troob and Martin Erskine
Song and Score Orchestrations by Danny Troob
Vocal Arrangements and Songs Conducted by David Friedman
Score Conducted by Danny Troob
Additional Score Orchestrations by Michael Starobin and Douglas Besterman
Music Recorded and Mixed by John Richards
Music Editor: Kathleen Fogarty-Bennett
Music Preparation: Dominic Fidelibus
Orchestra Contractor: Ken Watson
Vocal Contractor: David Friedman
Music Production Supervisor: Tod Cooper
Music Recorded at Todd-AO Scoring Studio, Signet Sound Studios, Paramount Stage M, The Hit Factory, Sony Music Studios/NY
Recording Assistants: Tom Hardisty, Dave Marquette, Paul Wertheimer, Carl Glanville, Thom Cadley, Andrew Page, Rick Norman

"Colors of the Wind (End Title)"
Produced by Keith Thomas for Yellow Elephant Music, Inc.
Arranged by Robbie Buchanan and Keith Thomas
Recorded and Mixed by Billy Whittington

"If I Never Knew You (Love Theme from *Pocahontas*)"
Produced by Emilio Estefan, Jr., and Robbie Buchanan
Arranged by Robbie Buchanan and Aaron Zigman
Recorded and Mixed by Dana Jon Chappelle
Strings Arranged by Chris Boardman
Percussion Programmed by Larry Dermer

Vanessa Williams appears courtesy of Mercury Records
Jon Secada appears courtesy of EMI/SBK Records
Shanice appears courtesy of Motown Record Company, L.P.
Robbie Buchanan appears courtesy of Robbie Buchanan, Inc.

Compilation Produced, Mixed and Mastered by Bruce Botnick
A&R for Walt Disney Records: Dani Markman
Assets Librarian: Tommy Millstone

Creative Direction: Dave Snow and Steve Gerdes
Package Design: Steve Gerdes
Original Paintings and Illustrations: Lorelay Bové

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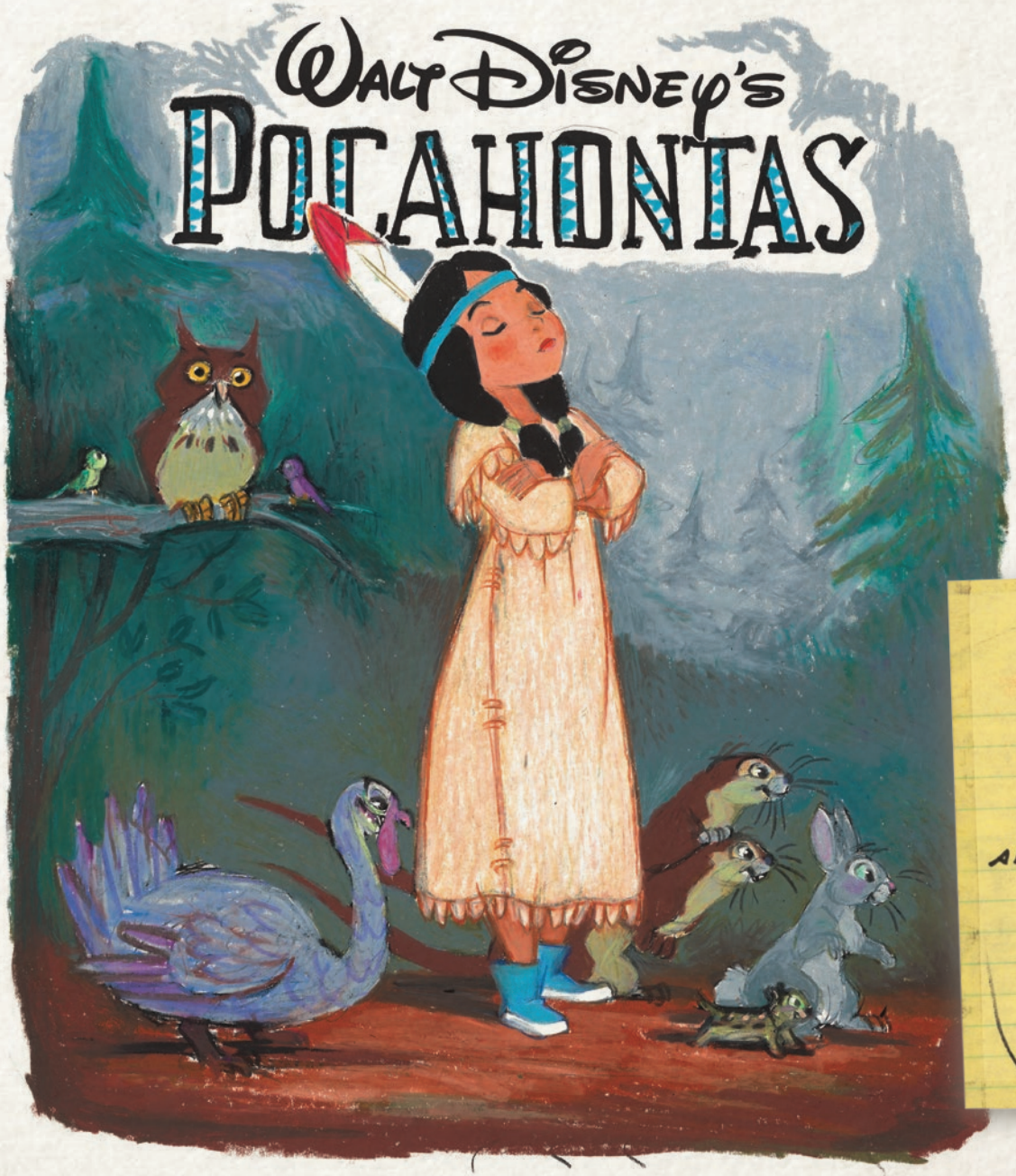
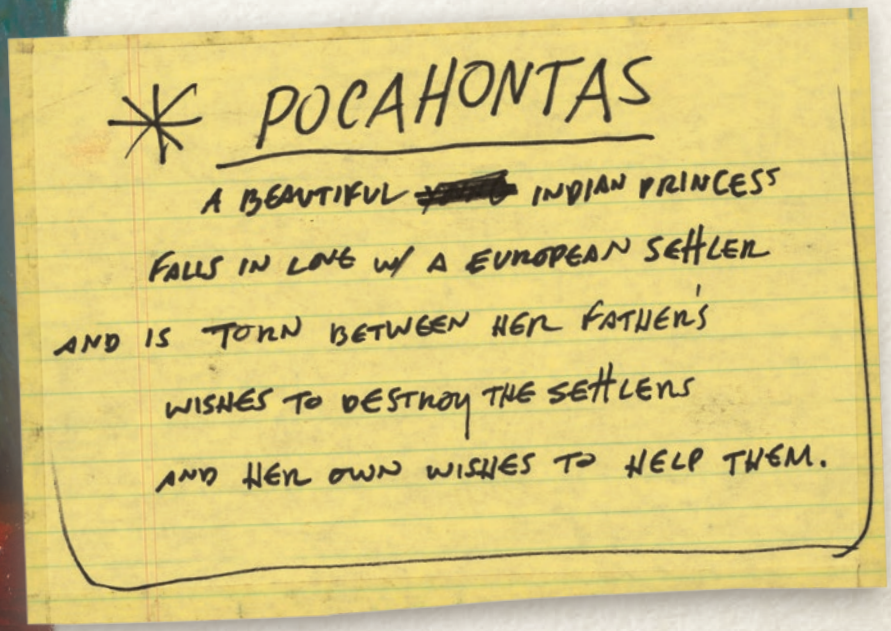


This is the original piece of artwork that Mike Gabriel created and used to pitch *Pocahontas* to the studio executives. On the back of the artwork, Mike had taped a piece of paper with his brief description of what the film was about. He essentially took all of about three minutes to pitch the idea and after a brief discussion was told to start developing the project. *Pocahontas* had been green-lit!


POCAHONTAS
A BEAUTIFUL [redacted] INDIAN PRINCESS
FALLS IN LOVE W/ A EUROPEAN SETTLER
AND IS TORN BETWEEN HER FATHER'S
WISHES TO DESTROY THE SETTLERS
AND HER OWN WISHES TO HELP THEM.

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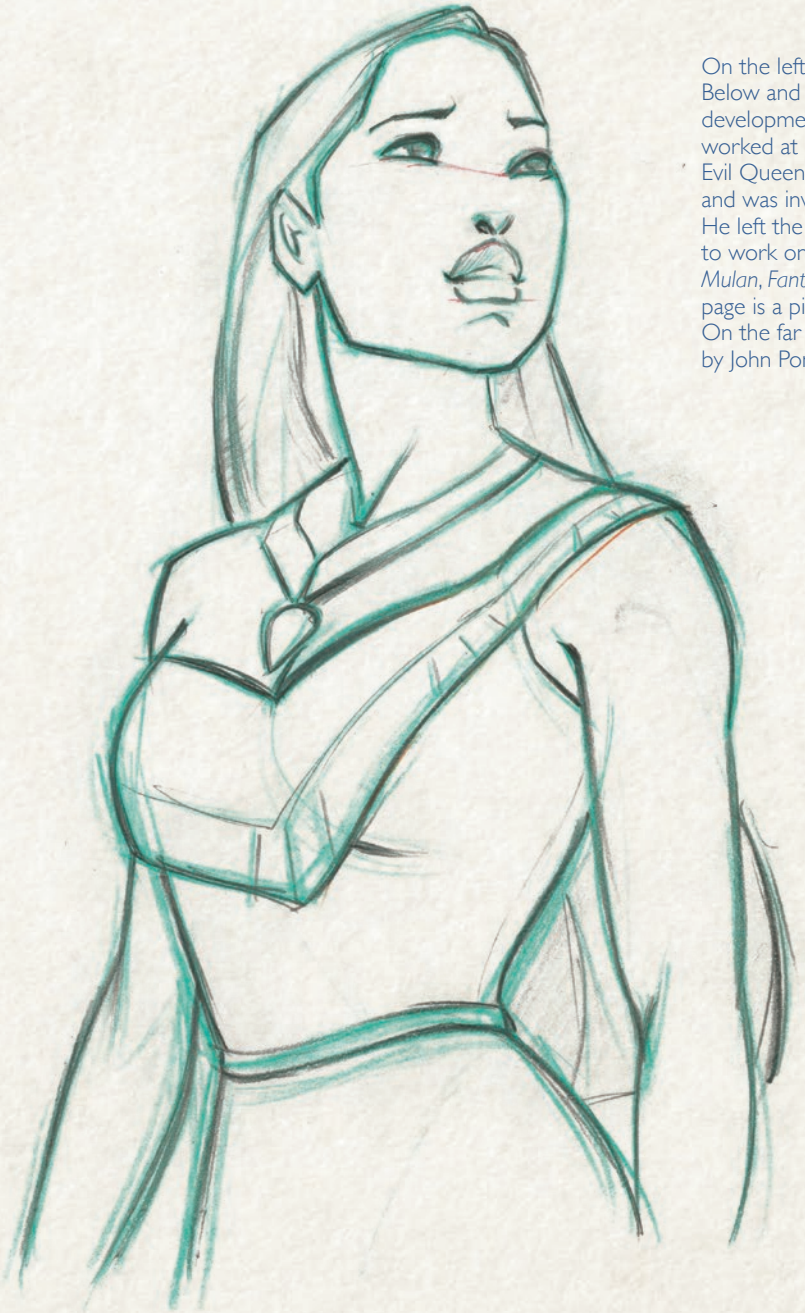

On the left is a rough drawing of Pocahontas by Glen Keane. Below and at the top of the next page are early visual development pieces by legendary Disney artist Joe Grant. Joe had worked at Disney in the early years and most notably designed the Evil Queen in *Snow White and the Seven Dwarfs*, co-wrote *Dumbo* and was involved with the development of *Pinocchio* and *Fantasia*. He left the studio for a period of time and then returned in 1989 to work on *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Pocahontas*, *Mulan*, *Fantasia 2000* and other films. The bottom left of the next page is a piece by Bruce Morris with animals added by Chris Buck. On the far right of the next page are John Smith and Pocahontas by John Pomeroy and Glen Keane.

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The painting above is a color study by Art Director Michael Giaimo. He wanted to make the characters "the brightest, punchiest, warmest elements on the screen by sublimating the backgrounds." Giaimo left an indelible mark on this film and was largely responsible for the unique design and color palette that is pervasive throughout the entire picture. Lower right is a painting by Ian Gooding. On the next page are additional color studies by Michael Giaimo.

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Here is a selection of visual development art of some of the animal characters featured in *Pocahontas*. The early concepts of Flit, the humming bird, are by Mike Gabriel, one of the film's directors. Below and left are Ratcliffe's dog, Percy, by an unknown studio artist and Meeko, the raccoon, by Nik Ranieri. On the far right is a visual development painting of an otter by Mike Gabriel. Below is a version of Redfeather, a turkey character, by Nik Ranieri that was ultimately cut from the film. Nik would go on to animate Meeko the raccoon.

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On these two pages are a selection of visual development art used to explore different locations and moods. In the upper left is a color study by Mike Giaimo. Below is a study of what London might have looked like when John Smith left for the New World aboard the *Susan Constant* by Guy Deel. On the next page are several paintings by Mike Gabriel and an early design of Ratcliffe by Joe Grant.

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These are a beautiful selection of production backgrounds from the film. The artistic leadership for *Pocahontas* made several research trips to Jamestown, Virginia and the surrounding area. There they found tall pine forests that featured strong vertical shapes that contrasted with the horizontal plains. These design elements were incorporated into the backgrounds and characters. Background stylist Cristy Maltese supervised the background painting for the film. Far middle left is by Robert E. Stanton. Bottom is by Allison Belliveau-Proulx. The top and middle are by Allison Belliveau-Proulx and the painting on the far middle right is by Ian Gooding.

Dave Bossert
Producer/Creative Director
Walt Disney Animation Studios

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